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ABSTRACT

A model for teaching elementary school art contains a rationale that outlines the interrelationship between self-esteem and constructive creativity as promoted in well-designed art activities. Self-esteem is defined, and characteristics of a child with high self-esteem are outlined. Conditions contributing to the development of high self-esteem are also detailed: environment; discipline and responsibility; encouragement; self-acceptance; heritage; teacher-student interaction; self-evaluation; self-respect; communication skills; and the ability to learn on one's own. An instructor's guide then outlines seven activities which can renew and enhance the self-esteem of children through an emphasis on success, one-to-one and group interaction, basic art skills, multicultural data, and the uniqueness and worth of each individual. The seven activities involve the creation of a: decoupage, marbleized painting, portraiture, blind contour drawing, mural painting, pinch pot sculpture, and advertisement. For each activity, a lesson plan lists concepts covered, self-esteem objectives, materials, procedure, references, and, where relevant, demonstration steps. A four-page list of references concludes the module. (LP)

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Self-Esteem and Elementary School Art Activities: An Operational Approach to Acquiring and Using Self-Esteem and Art Skills

(Working Module One)

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Running head: Self-Esteem

Abstract

There is a strong interrelationship between high self-esteem and constructive creativity as promoted in well-designed art activities. In addition, specific components/conditions, present in the visual arts as social dimensions, foster high self-esteem, from the teacher, environment, democratic discipline, encouragement, self-acceptance, heritage, teacher-student interaction, self-evaluation to basic skills. Highly creative youngsters also display characteristics that are synonymous with this self-image construct. In this working module, seven activities renew and enhance the self-esteem of children through an emphasis on success, one-to-one and group interaction, basic art skills, multicultural data, and the uniqueness and worth of each individual.

Self-Esteem and Elementary School Art Activities: An Operational Approach to Acquiring and Using Self-Esteem and Art Skills (Working Module One)

A review of the literature indicates that the visual arts provide three major educational purposes: perceptual training, balancing of the left and right brain hemispheres, and developing and enhancing self-esteem. Only the visual arts can provide a unique form of perceptual training, that is, learning to see without using word labels. When a reflection of the cognitive, psychomotor, and affective domains, art activities balance the verbal and non-verbal functions of the human brain. These activities also balance the use and production of skills, self-expression, and self-satisfaction, a major component of self-esteem. In fact, when self-esteem is fostered in the arts, perceptual training and balanced brain hemispheric functions are natural outcomes. For where there is high self-esteem among children, there is constructive achievement, irrespective of the educational discipline (Anderson, 1981; Arnheim, 1965; 1969; 1974; Battle, 1981; Bossing & Sasseen, 1980; Davis, 1975; Edwards, 1979; Ehrenzweig, 1965; Eisner, 1972; Feldman, 1978a; 1978b; Klein, 1982; Mitchell, 1983; Weinhold, 1983).

High self-esteem is defined as a private, overall good feeling about the self. An individual likes his or her person, consequently, feels important, capable, and successful (Briggs, 1974; Epstein, 1982; Weinhold, 1983). Because self-esteem is a feeling, Clemes and Bean (1981) noted that it is usually expressed in the behavior of people. For example, this construct can be observed in children "by <u>what</u> they do and <u>how</u> they do it " (p. 19). In addition, "everyone has the need to feel good about himself or herself" (Chamberlin, 1981, p. 4). High self-esteem, then, is a primary prerequisite to successful learning; it is also a major key to successful, meaningful living: inner peace, happiness, and good mental health (Shepard, 1979; Vogel, 1974). Briggs concluded that "with high self-esteem you don't waste time and energy impressing others; you already know you have value" (p. 3).

The terms self-esteem and self-concept are used interchangeably by some theorists and researchers in the area of self-perception (Beane & Lipka, 1980). In addition, self-esteem is often considered an aspect of self-concept

(Clemes & Bean; Weinhold). But for the objectives of these art activities, it is quite different from self-concept. Self-esteem is the feeling construct; self-concept is the belief, self-acceptance construct. There is nevertheless a strong, dynamic, intricate relationship between these two constructs (Scheirer, 1979; Shepard, 1979). In their studies of children, Clemes and Bean observed:

> Self-esteem influences the way self-concept is expressed in children's behavior . . . . Self-concept inclines children toward behavior that is consistent with their personal beliefs; self-esteem influences how those beliefs are carried into action, and whether they are at all. (pp. 24-25)

It is also not alarming to observe that at one time or another self-esteem will fluctuate between highs and lows in most children and adults (Weinhold). Clemes and Bean provided the following characteristics for children:

A child with high self-esteem will:
- be proud of his accomplishments
- act independently
- assume responsibility
- tolerate frustration
- approach new challenges with enthusiasm
- feel capable of influencing others
- exhibit a broad range of emotions and feelings

A child with low self-esteem will:
- avoid situations that provoke anxiety
- demean his own talents
- feel that others don't value him
- blame others for his own failings
- be easily influenced by others
- become defensive and easily frustrated
- feel powerless
- exhibit a narrow range of emotion and feelings (pp. 19-20)

In the field of education, there are specific components/conditions that promote high and low self-esteem in children. Moreover, the teacher, after family and peers, plays a significant role in either positive or negative conditions (Battle). Individuals "learn who they are and what they are from the way they are treated by the important people in their lives" (Mitchell, p. 49).

However, before these positive components/conditions are used with children, it is suggested that a teacher enhance

or further develop self-esteem, on a personal basis, and reflect on these four major points.

1. Analyze and acknowledge your person. Know yourself. Know your strengths and weaknesses. Only a teacher who is honest with his or her person can successfully effect change in students.

2. Realize that your positive, honest attitude will help children have favorable visions of themselves and will result in constructive achievement. Whereas, children who perceive a teacher and peers as a threat will display characteristics of alienation, rather than responses to sources of growth.

3. Emphasize the positive self-fulfilling prophecy. Expect much from students and they will expect more of themselves (Chamberlin, 1981; Instructor, 1978; Wrenn, 1980).

4. Bossing and Sasseen suggested that the following questions be used to help a teacher self-evaluate his or her interpersonal classroom behavior.

   a. Do I encourage students to express their opinions and ideas?

   b. Do I convey to students my concern and interest for their needs?

   c. Do I exhibit a "business-like and systematic" approach to the learning task?

   d. Do I interject humor into the classroom?

   e. Do I make a concerted effort to interact with all of my students?

   f. Do I encourage my students to praise their peers?

   g. Do I set realistic and challenging expectations for my students? (p. 6)

Irrespective of the academic subject, use of the preceding data will enable an instructor to promote, in part,

high self-esteem in children. The following eight components/ conditions will also contribute to the development of this construct.

Environment. The classroom should be a warm, nonthreatening, supportive environment that will emphasize every success. It should also be a place where children will be free to make mistakes (Instructor; Mitchell).

Discipline and Responsibility. In order to help a child to develop self-discipline and responsibility, "stable limits must be established" (Vogel, p. 69). As a result, a child will become involved in activities that combine structure, freedom, and decision-making. Vogel noted that "learning requires involvedment. A child won't learn until he takes responsibility for learning" (p. 71). In other words, neither form of discipline--authoritarian or over-permissive--is effective. Both forms, unlike democratic discipline, work "against responsible self-discipline, inner conviction, a healthy conscience, and high self-esteem" (Briggs, p. 319). In addition, Briggs' observations affirmed that "discipline teaches children to get along with others . . . . The end of discipline is self-discipline" (p. 318)

Encouragement. The "you can do it" attitude must be reinforced (Bossing & Sasseen). Kohl (1979), however, found that some students have to be forced to succeed through the use of two instructional approaches. One, give answers to the students; two, demonstrate how to produce or achieve a successful outcome. This technique of teaching has been derived from the cultures of Native Americans, and it has been used successfully with students who believe only in failure because of such countless experiences.

Self-Acceptance. A fairly consistent form of high self-esteem can be maintained if a child becomes aware of factors that contribute to self-acceptance. A child must learn how to accept his or her person. He or she must learn to realize that an individual is not always successful, for each has limitations; nevertheless, a healthy sense of self-respect can still be maintained for his or her abilities and achievements. A student must also become aware that not all people will always like and respect his or her person. In this instance, it is more important for the student to have acceptance for his or herself and to enjoy being different (Maslow, 1973; Weinhold, 1983). The self-accepting

person is also "likely to be accepting of others, which means respecting their rights and responding to them despite recognition of specific faults" (Shepard, p. 141).

Heritage. A complement to self-acceptance, it is important to help a child learn to know, understand and value his or her heritage. As a result, a child will learn to understand and respect similarities and differences between him or herself and children from other cultural backgrounds (Los Angeles Unified School District, 1976). The above complement to self-acceptance may require an instructor to study and/or review the literature on a particular cultural group of people, if little is known about their heritage.

Teacher-Student Interaction. One of the major priorities of a teacher is to listen attentively and responsively to each student. As a result, two forms of interactions will probably develop:

1. An objective, professional form of friendship will be established between the teacher and student;

2. Each student will be motivated to share, work, and interact with others in a group (Battle; Vogel).

Self-Evaluation. Each student's contributions in the classroom should be accepted without using excessive forms of external judgment. Each learner should be encouraged to self-evaluate his or her own work (Bossing & Sasseen). Rogers (1961) maintained that as the--

> Individual increasingly comes to feel that this locus of evaluation lies within himself. Less and less does he look to others for approval or disapproval; for standards to live; for decisions and choices. He recognizes that it rests within himself to choose. (p. 119)

Three Basics. In addition to using the preceding data in the classroom, three basics must be implemented--

1. The respect of each child must be enhanced. Each individual must be encouraged to feel unique, important and part of the environment.

2. The skills of communication must be taught to each child.

3. Each child must be taught how to teach him or herself (Briggs; Chamberlain; Vogel).

It is thus very important that the preceding and similar components/conditions are promoted in the classroom in order to develop and enhance self-esteem in children. If not used, educational goals will be distorted. Vogel contended:

> Teachers using traditional methods often lose touch with reality. The teacher is in charge. He tells, decides, judges and tests . . . . When a class is taught as a whole, the needs and feelings of individual children are rarely met, and their uniqueness is usually denied. (p. 68)

In addition, low self-esteem leads to low motivation which prevents children, teachers, and employees "from setting goals, working for success, or taking pride in their work and responsibility for their behavior" (Mitchell, p. 48). In severe cases of low self-esteem some people may become seriously depressed and suicidal (Epstein, 1982).

Whereas, there is an extremely strong relationship between high self-esteem and constructive creativity (Briggs, 1975). A reflection of the above relationship, Rogers (1961) defined constructive creativity as a process that is--

> The emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other. (p. 350)

In addition, these eight components/conditions will promote creativity, whether in the visual arts or in another academic discipline (Rogers). Highly creative youngsters will also display characteristics that are synonymous with high self-esteem (Briggs; Maslow).

Relevant to constructive creativity, Klein (1982) found that four social dimensions of the visual arts "heighten aesthetic perception, improve artistic creativity, and nurture self-esteem." These dimensions are "children having power, children acting on norms legitimate in their own eyes, children functioning non-estrangedly, and children engaging in meaningful behavior" (p. 138). These dimensions are also similar to the components/conditions that promote self-esteem.

Children having power and Acting on Norms Legitimate in Their Own Eyes. Children have control in an artistic process when they can make these four decisions: selecting or participating in an activity or problem, having and acquiring the skills and materials for achieving it, pace of the process, and self-evaluation criteria for determining successful completion of products. To see the effects of their actions and processes, children should also view their art displayed at their eye-level in or near the art room. Consequently, they will be "able to see themselves as persons who effect changes in their lives" (p. 140).

Children Functioning Nonestrangedly. The art room will become a caring, supportive environment when all children are regarded as artists and as equals. The teacher, on a one-to-one basis, should use praise judiciously to foster dignity. In addition, when children seek praise, give it. Most importantly, art should be viewed as a noncompetitive, self-expressive activity, for every child's work should be displayed in an art show.

Children Engaging in Meaningful Behavior. The teacher can legitimatize the effects, purpose, and meaning of children's art. First, encourage children to talk and show their art in class. Second, encourage them to view and discuss art by their peers. Third, exhibit their art. Finally, give awards to all participants in an exhibit.

Art activities that emphasize the preceding four social dimensions will help children gain skills for perceptual training, balancing of the functions of the right and left brain hemispheres, and developing and enhancing high self-esteem. For some children, such dimensions will be the sources for building damaged self-esteem. For most children, these dimensions will provide self-esteem skills that will enable them to grow successfully in self and social competency.

Note

This working module will be pretested this 1984 Fall Semester in an Art for Elementary School Teachers course at Texas College, Tyler, Texas. Data obtained from this study will be used in the development of a supplementary text on Self-Esteem and Art.

Art Activities--Instructor's Guide

Seven art activities on the following pages emphasize six self-esteem concepts:

1. Realistic success renews and/or enhances self-esteem;
2. Self-acceptance is nurtured by an awareness of shared similarities with other individuals;
3. The acquisition of specific art skills will enhance self-esteem;
4. Working successfully with others will help an individual to develop and enhance self-discipline;
5. Multicultural experiences will help an individual to value past, present, and future knowledge and achievements of his or her own background and the diverse backgrounds of others.
6. Each individual is unique and worthwhile.

DECOUPAGE
Art Activity One

Concept
Realistic success renews and/or enhances self-esteem.

Decoupage
Decoupage is a way (technique) of decorating a surface with paper cutouts. It is an excellent technique for introducing children to art activities. Decoupage is a popular 20th century craft; however, it originated in the 18th century in France and Italy as the "poor peoples' art." It was then an inexpensive way of applying paper cutout designs to surfaces which ressembled the hand-painted furniture of the wealthy.

Art and Self-Esteem Objectives
As a result of acquiring the decoupage technique, children will--

1. Complete successful art products.
2. Feel proud of their accomplishments: Use self-evaluation criteria to select and display their best products.
3. Discuss these products on display with peers.

Materials (Some Examples)

Paper
Magazines
Gift Wrap Paper
Wallpaper and Notebook
Greeting Cards
Travel Brochures
Photographs

Objects
Various small shaped pieces of wood
Furniture
Boxes
Waste Paper Baskets
Trays

Basic Materials and Tools
Mod Podge or Polymer Varnish Gloss*
Small Scissors
Fine Sandpaper
Brushes
Containers for Water
Some Imagination

*For decoupage projects with children, do not use regular varnishes. Instead use either mod podge or polymer varnish gloss. Both materials are safe, water-based, dry in a few minutes, non-toxic, and non-flammable.

DECOUPAGE (cont'd.)
Art Activity One

Demonstration Steps
If possible, examples of the decoupage technique should be shown before the demonstration. These examples can be from actual products, book reproductions and other media sources.

1. Select object to be decoupaged.
2. Select and cutout designs which interest you.
3. Sand surface of object to be decoupaged, if wood.
4. Apply one coat of water-based varnish to this surface. Apply medium consistently; brush on the medium in one direction.
5. Apply cutout immediately to this surface.
6. Rub gently the cutout on the surface to remove air pockets.
7. Allow this first coat of varnish to dry completely.
8. Keep brushes in containers of water when not in use. If the varnish dries on a brush, it cannot be used again.
9. Apply the next varnish coating: brush in one direction.
10. Apply as many varnish coats as necessary to achieve the sunken and painterly appearance.
11. Self-evaluate completed product(s).
12. Display most effective product(s).
13. View and discuss decoupage products on display.

Self-Evaluation Criteria
1. Unity. Does every part work with another part and with the total cutout and form or object?
2. Sunken Appearance. Does the cutout design appear to be level, sunken into the layers of the varnish? You should not be able to feel the edges of the paper.
3. Painting Appearance. Does the cutout design look like a painting?

DECOUPAGE (cont'd.)
Art Activity One

References

Harrower, Dorothy. Decoupage. New York: Bonanza Books, 1958.

Linsley, Leslie. The decoupage workshop. Garden City, New York: Doubleday & Company, Inc., 1976.

Millard, Adele. Three-dimensional decoupage. New York: Sterling Publishing Co., Inc., 1975.

Priolo, Joan B. Decoupage: Simple and sophisticated. New York: Sterling Publishing Co., Inc., 1974.

Sommer, Elyse. Decoupage: Old and new. New York: Watson-Guptill Publications, 1971.

MARBLEIZED PRINTING
Art Activity Two

Concept
Realistic success renews and/or enhances self-esteem.

Marbleized Printing
Marbleized printing is the process of using waterproof inks to create a design on the surface of water which is transferred to a paper surface. Like the monoprint process, only one print can be produced from each water design.

Art and Self-Esteem Objectives
As a result of participating in the steps of marbleized printing, children will—

1. Be introduced to design. This delightfully simple and easy to do process of printing will help children become aware that in order to produce a good design, they will have to combine skills with their imagination. The process will define such vocabulary as "design" (organization), "print" (completed art), "printmaking" (process), and "abstraction" (non-real images).
2. Have enhanced self-esteem. Children will be able to successfully create fascinating, colorful, intricate designs on the surfaces of water and paper. As a result, they will be motivated to spend longer periods with this art activity.
3. Become aware of three relationships.
   1) The abstract images will ressemble many kinds of realistic images, e.g., dragons.
   2) The abstract designs will ressemble imagery present in marble rock, especially as seen on marble wall surfaces in banks and in public buildings.
   3) The similarity between abstract designs in the prints and in marble rocks will clarify why the process is called "marbleized printing."

Thus, children will value this exciting successful activity as a way of making them feel good about themselves and enhancing their awareness of design present in nature and in architecture.

MARBLEIZED PRINTING (cont'd.)
Art Activity Two

Materials and Tools
Higgins waterproof inks (red, yellow, blue, black)
Construction paper (yellow and other light colors)
Cookie trays
Sharpened pencils
Faucet and sink and/or plastic containers with water

Demonstration Steps

1. Pour water into cookie tray until half-full.
2. Squeeze drops of red, yellow, and blue ink on this surface of water.
3. Add drops of black ink last for unifying the colors.
4. Use a sharpened pencil to gently continue to create a design on this surface of water. The pencil can be used to pull one color into anotner color, or all colors.
5. Blow on the surface of the water to pull colors together and to complete the design. Or, blowing on the surface of the water can be sustituted for using the pencil to create designs.
6. Select and place gently a sheet of construction paper on the surface of the design.
7. Remove construction paper from this design when the paper begins to show that it is absorbing the water.
8. Lift gently with one hand an edge of the paper from the surface of the water.
9. Place immediately the print in the open palm of the other hand, preventing excess ink from running and and changing the original design.
10. Place print on a flat surface to thoroughly dry, which usually takes about five hours.
11. Change the water in the cookie tray after each printing in order to produce prints that will have sharp images.

MARBLEIZED PRINTING (cont'd.)
Art Activity Two

Marbleized prints are also excellent products for bulletin board and art displays. Once the print has thoroughly dried, it can be simply mounted through the use of rubber cement glue and on a larger sheet of construction paper.

Self-Evaluation Criteria

1. Unity. Does every part work with another part and with the total design?

2. Originality. Is the design unusual? Is the design a surprise, a satisfying result?

References

Mac Stravic, Suellen. Print making. Minneapolis, Minnesota: Lerner Publications Company, 1973.

Rockwell, Harlow. Printmaking. Garden City, New York: Doubleday & Company, Inc., 1973.

Stacy, Donald L. Experiments in art. New York: Four Winds Press, 1975.

Weiss, Peter. Simple printmaking. New York: William Morrow & Company, Inc., 1976.

PORTRAIT
Art Activity Three

Concept
Self-acceptance is nurtured by an awareness of shared similarities with other individuals.

Self-Esteem Objective
Childrer will identify the physical traits which make them like their classmates.

Materials
Butcher Paper
Crayons
Markers
Tempera Paints
Large Brushes
Scissors
A Friend

Procedure
1. Have children pair up and trace around the outline of each other bodies. Each child takes a turn lying down on a piece of butcher paper. Tell them to be careful not to hold the art material too tightly against the body or the outline will turn out to be too skinny.

2. Students may color their paper image to look just as they do right then. They may use crayons, felt pens, or paints to color their paper images; mixing media is acceptable, too.

3. When the life-sized portraits have been colored, have students cut them out. Hang the portraits around the classroom.

4. Discuss with students the many things about the portraits that are the same. Focus especially on physical features . . . hands, feet, heads. Discuss the five senses that all humans have in common and the physical features that facilitate the use of these senses, i.e., smell--a nose, hearing--eyes, skin--touch (feeling).

Reference
Los Angeles Unified School District, California. Building Self-Concept. Our human ties. Monograph #2. November 1976. (ERIC Document Reproduction Service No. ED 212 736)

BLIND CONTOUR DRAWING
Art Activity Four

Concept
The acquisition of specific art skills will enhance self-esteem.

Blind Contour Drawing
Blind contour drawing is a way of creating with line, looking only at an object until a drawing is completed.

For grades five to eight, blind contour drawing is an ideal activity for introducing children to seeing objects in detail and for using a simple, unusual, and successful art technique. This technique will also meet, in part, the aesthetic and creative needs of these students, for they will have grown beyond the stages of scribbling and abstract, symbolic representations of real objects.

Blind contour drawing involves three interwoven ways of creating: 1) using line to draw the edges of an object; 2) looking only at the object, while drawing; 3) imagining that the art material is touching the edges of this object, while drawing. The technique is thus called "blind contour" because a student will never look at a developing image while using line to create that image.

Students in these grades may begin to believe that there are objects that they cannot draw. Using the blind contour drawing approach, they will be able to draw any kind of subject (single and in groups) from real life or from photographs. The final products will look strange, distorted, surprising, and amusing. However, the children can be convinced realistically that the major purpose of the drawing technique is to learn how to see in detail and it represents only one method in the many approaches to drawing.

Blind contour drawing can also be used in other art activities. Children can paint these completed drawings. They can also use the approach to draw from memory or from imagination. That is, instead of looking at real objects, students can refer to their memory or imagination.

BLIND CONTOUR DRAWING (cont'd.)
Art Activity Four

Art and Self-Esteem Objectives
As a result of acquiring the blind contour drawing technique, children will--

1. Learn how to see in detail.

2. Be able to complete with confidence and originality successful drawings of any kind of subject.

3. Self-evaluate completed drawings according to the following criteria:

   A. Unity. Does every part work with another part and with the total drawing?

   B. Originality. Is the drawing unusual? Is the drawing a satisfying result, a surprise?

Art Materials
Pastel Sticks or Wax Crayons
Butcher Paper
Masking Tape

Demonstration Steps
1. Select a simple, familiar still life object.

2. Select a drawing material.

3. Use masking tape at each corner of the drawing paper to prevent it from moving, that is, if you are using single sheets of paper rather than a tablet.

4. Study the selected still life object.
   — Look at the entire object.
   — Look at the big and small parts of the object.
   — Look at the edges of the object.

5. Look only at the object and not at your developing drawing on paper.

6. Focus your eyes on any point of the object and begin drawing.

BLIND CONTOUR DRAWING (cont'd.)
Art Activity Four

7. Imagine that your drawing material is touching the edges of the object.

8. Combine the movements of eyes and hand holding the drawing material.

9. Draw at your own pace.

10. How do you tell when a drawing has been completed? It is up to you to decide when you have completed a drawing. It is up to you to decide when you have satisfactorily used line to show the edges of an object.

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Demery, Marie. A developmental study of a minicourse for older adults: The effects of videotape feedback on positive contour drawing (Doctoral dissertation, University of Pittsburgh, 1982). Dissertation Abstracts International, 1983, 43(09), 2860-A. (University Microfilms No. DA8303610)

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Simmons, Seymour, III, & Winer, Marc S. A. Drawing: The creative process. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1977.

MURAL
Art Activity Five

Concept
Working successfully with others will help an individual to develop and enhance self-discipline.

Mural
A mural is a painting done directly on a wall. But for the purposes of this particular activity, the definition will be modified to paintings done on butcher paper or a similar material and installed on a wall. The mural technique in this activity is used to introduce children to group activity and to an awareness of the relationship between art and architecture.

Art and Self-Esteem Objective
At the end of this mural activity, children will have participated in a group activity for sharing ideas, work, and responsibilities.

Art Materials
Butcher Paper
Tempera Paint
Large Brushes
Tools/Materials for Installing Paper Mural
(These tools/materials will range from thumb tacks, push pens, stapler/staples to duct/strapping tape.)

Procedure
1. Encourage the children to locate an area of a building that could be improved by the presence of a colorful mural.

2. Select/discuss/plan a subject or theme that will be broad in scope. A painting has a limited focus, e.g., a still life composition. Whereas, a mural has a multiple focus, e.g., houses, factories, crowds of people, sports, science fiction, video characters, etc.

3. Encourage students to select and paint their favorite subjects once the group has decided on a specific theme.

4. Butcher paper can be laid out on long table tops or on the floor, protected by newspaper.

MURAL (cont'd.)
Art Activity Five

5. Once the mural has been completed, encourage the children to suggest successful installation methods so that there will be an effective integration of painting and architecture. Solicit the consensus of the group.

Self-Evaluation Criteria

1. Unity. Does each shape work well with other shapes? Does each color work well with other colors? Does the painting improve the wall area of the building?

2. Originality. Is the overall theme unusual? Are the shapes and colors unusual? Is the mural a surprise, a satisfying result?

References

Feldman, Edmund Burke. Becoming human through art: Aesthetic experience in the school. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

Gaitskell, Charles D., & Hurwitz, Al. Children and their art (3rd ed.). New York: Harcourt Brace Jovanovich, Inc., 1975.

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Lowenfeld, Viktor, & Brittain, W. Lambert. Creative and mental growth (5th ed.). New York: The Macmillan Company, 1970.

PINCH POT SCULPTURE
Art Activity Six

Concept
Multicultural experiences will help an individual to value past, present, and future knowledge and achievements of his or her own background and the diverse backgrounds of others.

Pinch Pot Sculpture
Ceramics and sculpture can be introduced simultaneously to children in the form of small pinch pot sculpture. This art activity can be used successfully in all elementary grades.

Art and Self-Esteem Objectives
As a result of acquiring the pinch pot sculpture technique, children will--

1. Complete successful ceramic-sculpture forms.

2. Combine animal-like forms from various countries/ multi-cultural environments with the pinch pot sculpture technique. (Encourage children to create animal pinch pot sculptures that are representative of their cultural background or other diverse backgrounds. For example, elephants from Africa and India. In order to help the children gather a rich scurce of multi-cultural ideas, it may be necessary to schedule a visit to the school or community library.)

3. Self-evaluate completed ceramic-sculpture forms according to the following--

   A. Unity. Does every part of the pot work with other parts? Does each shape work well with other shapes and with the total pot? Does the smooth texture work well with the rough texture of the pot?

   B. Originality. Is the pot unusual? Is the pot a surprise, a satisfying result?

Art Materials and Equipment
Red Stoneware Pre-Mixed Clay, no wedging will be required
Electric Ceramic Kiln
Pyrometric Cones

PINCH POT SCULPTURE (cont'd.)
Art Activity Six

Demonstration Steps
Before doing the demonstration, show the children examples of pinch pot sculpture in actual products and in reproductions from books and other media sources.

1. Take a small amount of clay and roll it into a ball in the palms of the hands.

2. Insert a thumb into this ball and a hole is created.

3. Then by slowly rotating the ball in one hand, the hole can be opened by rhythmically and gently squeezing (pinching) the walls of the ball with the thumb and fingers of the other hand.

4. Once a pot has been created, parts of animal-like forms can be pulled from its side and from its base.

5. Through the use of this process, thick and thin pinch pot sculptures can be produced.

Once the pinch pot sculptures have dried for about two weeks, the following steps can be used for a successful bisque fire (first firing cycle). For the bisque fire, several pots should be "cheek tested." That is, if a pot appears cool against the cheek, delay firing it for about another week. Whereas, the thoroughly dried forms can be stacked in the kiln, placed inside and on top of one another. Keep all ceramics at least one inch away from each side of the interior of the kiln.

An 06 pyrometric cone (inserted in either dry clay or in a cone holder) can be placed on top of some of the pinch pots so that it will be visible through the top peep hole of the kiln, once the firing cycle reaches about 1000 degrees Farenheit. The pyrometric cone is the most accurate tool for determining that the 06 temperature has been achieved. When that temperature has been achieved, the cone will bend completely to its support base. Then cut off the electricity to the kiln and allow it to cool for at least 24 hours before removing the art.

During the first one to three hours of the firing cycle, fire the kiln slowly and leave open its peep holes. This procedure

PINCH POT SCULPTURE (cont'd.)
Art Activity Six

will allow chemical water from the pots to escape from the kiln rather than accumulate inside, which will result in cracked and/or destroyed pots.

This bisque firing will intensify the color of the red stoneware clay. In addition, a valuable attribute of stoneware clay is that it becomes nonporous and capable of being used for liquid purposes, immediately after this first and only firing.

Pinch pot sculpture, then, will be valued as a major art activity. It will simultaneously introduce children to clay, ceramics, sculpture, multicultural information, artistic characteristics of the beautiful and the useful, and creating primarily with the hands and fingers.

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Art Activity Seven

Concept
Each individual is unique and worthwhile.

Self-Esteem Objective
Each learner will identify three things that make him or her feel unique and worthwhile.

Materials

Crayons	Typewriter
Felt Pens	Tempera Paint
Butcher Paper	Brushes
Cassette Tape Recorder	Scissors
Cassette Audio Tape	Camera
Video Unit, If Available	

Procedure

1. As a self-enhancing activity tell students they are going to have an opportunity to make advertisements and commercials to advertise all their fine qualities.

2. They have the option of designing a magazine or newspaper advertisement, a poster, a billboard sign, a brochure, a radio or TV commercial.

3. Allow several class periods for the students to develop ideas and create their final product.

4. You may wish to permit two or more students to work together as a team to complete joint or individual commercials for those things which give them a sense of uniqueness and self-worth.

5. Each product should be treated as an important work of art. Allow special time for students to display or present finished products.

6. When all students have completed ads and commercials, have the class share and discuss those qualities that give individuals a sense of uniqueness and self-worth.

ADVERTISEMENT (cont'd.)
Art Activity Seven

7. Contests, judges, and prizes should be avoided in relation to activities used to build human esteem

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